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Reign of Terror

Vividly Brought to Life in Film

'All for a Woman' Remarkable Portrayal of the French Revolution.

STRAND—"All for a Woman," a First National attraction presented by Andrew J. Calkins and directed by Dimitri Buchowetzki. Edited by Julia Johnson and titled by Randolph Bartlett.

Look out, lads, the French Revolution is upon you! First it poked its head above the film horizon in "Passion," now it has come to pass very vividly and significantly in "All for a Woman," and presently D. W. Griffith promises a red hot slice of it in "The Two Orphans." It is now up to Griffith to produce the crowning sensation of his career, for those who left the Strand yesterday carried away the impression that they had been biting their fingernails during the photographic masterpieces of the year. Dimitri Buchowetzki has galvanized the Reign of Terror into life on the screen as it has never been done before, so that even "Passion" beside it seems to be merely the kind of frenzy evoked by a glass of lemonade. It is described as a European production, though it is quite obviously German—one glance at the cast confirms that. Buchowetzki himself is called a Russian, but he may have eaten more than one meal in Poland and Germany.

Full of Dramatic Action. Whatever his nationality, he has done a marvelous thing in writing and directing this tremendous photoplay, that sweeps one along as irresistibly as would one of the mobs in its progress and that leaves one digging one's nails into the arms of one's chair or one's companion. It bristles with short drama, the kind that is hard on the breath. Girls who care not a fig for cooked hats or the historical costume play will exclaim over it, isn't the French Revolution wonderful?

Acted and staged without a flaw, its single weakness is the erotic title that has been slipped on it for the American trade, with the evident intention, as in the case of "Passion," of hinting at the good old sex stuff. But that is nonsense. The picture deals primarily with the developing antagonism between Georges Jacques Danton and Maximilien Robespierre, with Danton's utter disgust at the needless bloodshed and Robespierre's merciless insistence on it, and the scene in which Danton is executed, a suspense to Danton's final, magnificent words "I die a guillotine—a moment which, fortunately, is not drawn out to the painful length of an after dinner speech."

Danton's rescue and subsequent attraction of a feeling aristocratic girl, leading the woman he has picked up to run in jeopardy. Robespierre is only the incidental means of crossing these two rivers of fire. The outstanding feature of the film is its remarkably vivid characterization, which accomplishes the miracle of showing that persons can move and breathe before the camera without having the director's magnifying glass stuck into the lens. By various little touches these conditions are made so convincing that the actors reveal the art of building up a real impersonation, but most of all it is shown in the varying and authentic manner in which they moved from the Luxembourg prison to the guillotine, with no indication that they realize the eyes of history are upon them.

Effective Scene.

By their backs alone De Sacheront reveals his aristocracy. Gen. Westermans his dogged military stiffness. Maximilien his poet's shining from death and Danton his innate dignity and force that made him an idol of the people when he could forget his inclinations to spend a jolly evening. In the latter role De Sacheront is on a par with the impact he made in "Deception"—he lifts himself, indeed, to the pinnacle of character acting in the cinema world by rising to the occasion. It is an extraordinarily well shaded portrait of the man who could throw up his powerful position in petulance, turn back by his words, and one moment on his destruction, win the crown of laurels by his own hand. The scene in which he is executed is a masterpiece of dramatic effect. The scene in which he is executed is a masterpiece of dramatic effect. The scene in which he is executed is a masterpiece of dramatic effect.

His interchanges with Robespierre are made the more effective by the contrast of Kraus's icy and sinister portrayal of that monster, making him only a human snake, with no emotion except hate. Robert Shuter, Joseph Krumpholtz, Ferdinand Allen—give charming portrayals fitting the time and their roles, while Edward Winterstein's performance of a "German" almost hits one between the eyes. The women, who are Misses Holde Wornar, Mary Delahunt and Charlotte Anders, have little to do but weep, but manage to look handsome even at that. The action is so enthralling one hardly notices the expert stage hands behind the scenes.

'EXPERIENCE' BY FILM

STARS OUT OF WORK

Comstock and Gest to Aid Unemployed Movie Actors.

F. Ray Comstock and Morris Gest yesterday announced that they would come to the rescue of the unemployed moving picture stars. They announced the production on Broadway during the holidays of a mammoth all star revival of George V. Hobart's play, "Experience," with a cast recruited exclusively from the ranks of unemployed motion picture stars. These stars will be selected to portray such roles as Passion, Excitement, Pleasure, Love, Frailty, Hope, Poverty, etc.

Comstock and Gest have a plan on foot to test out the wishes of moving picture fans, as to what star is best suited to portray Passion; they also will invite letters from the public to the star best qualified to play Beauty; and in this way through the medium of public expression, they hope to fill a void in the best moving picture stars available.

"There are dozens of well known picture stars actually out of work on Broadway to-day," said Morris Gest yesterday in his offices at the Princess Theatre.

We will produce "Experience" at a leading Broadway theatre during the week of January 1st. We will only work four weeks on Broadway and will make a whirlwind tour of the principal cities of the country, playing one week in Boston, Chicago, Philadelphia and other big cities.

"Lots Eater" to Remain. Marshall Nellman's production of "The Lotus Eater," with John Barrymore as star, has been deemed worthy of remaining a second week at the Capitol, where its idyllic scenes of the South Sea Islands will dissipate for a moment all thoughts of the present weather.

HARPIST TO GIVE RECITAL. Miss Mary Morgan, harpist, will give her annual concert in Arolan Hall next Friday evening, assisted by Mrs. Horne, Mrs. Arbury, Miss Soprano; Dr. Williams, C. Carl, organist, and an ensemble of twenty harp players.

HUNTER COLLEGE GIRLS TO PLAY

TRAGEDY, 'DUCHESS OF PADUA'

Will Present Oscar Wilde Work for Benefit of Endowment Fund.



Miss Helen Luckey as Guido and Miss Minna Ast as the Duchess in Oscar Wilde's tragedy, "The Duchess of Padua."

The Pipers of Hunter College, following the production last week with marked success of Euripides' Greek classic "Iphigenia in Tauris," will present on December 9, for the benefit of the Hunter College Endowment Fund, Oscar Wilde's tragedy "The Duchess of Padua." Rehearsals for the production have been in progress for several days, and the young women of the cast are making every effort to surpass the success achieved by the players in "Iphigenia in Tauris."

The title role will be played by Miss Helen Luckey. Others in the cast are Misses Lillian Gold, Jane Herslein, Duke, Leslie, Mina Rees, who plays the Duke; Janet Winnant and Ethel Brounstein. Elaborate preparations have been made for the play both in the stage settings and the costumes.

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